



5TH ANNUAL
ORLANDO SINGS
**CHORAL
FESTIVAL**

Andrew Minear, *Artistic Director*

VOICE & FLAME

SOLARIA SINGERS

May 16 | 4:00 p.m. | Alexis & Jim Pugh Theatre

STAND TALL: SUFFRAGE CANTATA

HARMONIA

May 16 | 8:00 p.m. | Alexis & Jim Pugh Theatre

CELEBRATE 250 YEARS OF THE UNITED STATES

ORLANDO SINGS SYMPHONIC CHORUS,
HARMONIA, APOLLO, SENIOR SINGERS

May 19 | 7:30 p.m. | Steinmetz Hall

A LETTER FROM THE DIRECTOR



As we gather for the 5th Annual Orlando Sings Choral Festival, I find myself reflecting on a simple question: why a festival?

A festival invites us into something larger than a single performance. It creates space to experience many voices, perspectives, traditions, and artistic expressions woven together across several days and programs. It allows us to explore a shared theme from multiple angles and through different musical languages, discovering connections between works, cultures, histories, and human experiences that might otherwise remain unseen. There is something profoundly moving about immersing ourselves in this kind of artistic journey together.

This season, Orlando Sings has embraced the theme *Tapestry*, and throughout this festival we continue tracing the Threads of Freedom that run through these programs. Choral music, perhaps more than any other art form, reminds us that beauty is created not through sameness, but through many individual voices learning to listen, collaborate, and breathe together. In rehearsal rooms and on concert stages, people from different backgrounds, generations, professions, experiences, and beliefs come together in pursuit of something larger than themselves. Along the way, we learn not only how to sing together, but how to listen more deeply, how to honor one another's humanity, and how to love our neighbors more fully.

These concerts explore the human condition in all its complexity: struggle and resilience, grief and hope, oppression and liberation, memory and imagination. Across centuries and continents, composers and poets have turned to music in moments of great uncertainty and great possibility alike. The artistic impulse to create, to cry out, to bear witness, and to seek freedom is one of the enduring threads of our shared humanity.

I am extraordinarily proud of the artistic community we are building together here in Central Florida. The abundance of talent, passion, generosity, and commitment represented throughout this festival is remarkable, and I believe Orlando is becoming an important and vibrant center for choral artistry on the national and international stage. It is our hope that this festival not only serves our local community, but also helps place Orlando firmly among the world's great choral music capitals.

Most of all, I am grateful. To our singers, players, conductors, collaborators, volunteers, donors, sponsors, board members, audience members, and every supporter who believes in this work: thank you. Your encouragement, generosity, and presence make this festival possible. You are helping create experiences that bring people together, foster understanding, celebrate beauty, and remind us of what is best and most human within us.

Thank you for weaving this beautiful tapestry with us.

To learn more about the rest of our season, scan the QR code or go to:

<https://orlandosings.org/season/>



ORLANDO SINGS ANNUAL CAMPAIGN

Help us create a thriving choral community by
giving at orlandosings.org/support!

CONDUCTOR'S CIRCLE \$20,000.00 AND UP

Roy Cockrum
Dr. and Mrs. Andrew Minear

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Anonymous
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DONORS CIRCLE \$250.00 AND UP

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Pam and Gene Whelan	Dorea Cook	Marcie Katzen
	Holly Cooper	Hallie Kendrick
FRIENDS CIRCLE	Janine Cotter	Judith Knapp
\$25.00 AND UP	Marie Curtis	Brian Knollman
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Eglin Ayson	Barbara Dennis	Rachel LaQuea
Lynda Balint	Ginger Duggan	Amelia Lane
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Penny Bernards	Kerry Fradley	Donna Lindner
Joan Bissell	Melinda Fradley	Lance Lindner
Jennifer Bloomer	Rebecca Frakes	Chevalier Lovett
Mary Katherine Boring	Emily and Jeremy Fratti	Jennifer Marlow
Joanne Bosley	Ashley Josleyn French	Brianna Martin
Shana Boss-Hill	Maria Gallegos	Pam Matheson
Steffen Brandt	Megan Garrett	Molly May
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Evan and Nick Powers	Dianna Sindo	Sarah Wansink
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Edna Reyes	Susan Steed	Judith Weinstein
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Meagan Ryan	Heidi Thompson	Warren Yon
Chris Salina	James Thompson	
Natalie Sannes	Jessica Thompson	
Solangi Santiago	Ken Thompson	
Patti Saunders	Teth Tolentino	
M Schenck	Michelle Toro	

*This project is funded in part by Orange County Government
through the Arts & Cultural Affairs Program.*



VOICE & FLAME

PROGRAM

MAY 16 | 4:00 PM

SOLARIA SINGERS AND PLAYERS

Andrew Minear, conductor

Te Deum, H. 146

Marc-Antoine Charpentier

INTERMISSION

Curse Upon Iron

Veljo Tormis

Figure humaine, FP 120: VIII. Liberté

Francis Poulenc

The Battle of Jericho

Moses Hogan (1957-2003)

We Shall Walk Through the Valley

Undine Smith Moore (1904-1989)

Good News, The Chariot's Comin'

Moses Hogan (1957-2003)

Walk Together Children

Moses Hogan (1957-2003)



PROGRAM NOTES

VOICE & FLAME

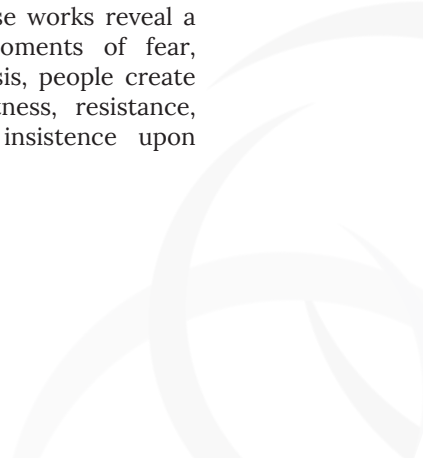
Voice and Flame traces a journey through moments in history when artists felt compelled to respond to the pressures, violence, and contradictions of their age.

The program begins in the splendor of Baroque France with Marc-Antoine Charpentier's *Te Deum*, music shaped by the ceremonial grandeur and concentrated power of the court of Louis XIV — a world of breathtaking artistic achievement, yet whose excesses would eventually erupt into revolution.

After intermission, the program moves into twentieth-century Europe under occupation and authoritarian rule. In Veljo Tormis' *Curse Upon Iron*, ancient ritual and modern choral sound become an urgent warning against violence and humanity's capacity for self-destruction during the Soviet occupation of Estonia. Francis Poulenc's *Liberté*, composed clandestinely during the Nazi occupation of France, transforms poetry of resistance into a blazing musical affirmation of human freedom.

The evening concludes with Moses Hogan and Undine Smith Moore settings of negro spirituals — music born from the suffering and indignity of slavery in the American South, yet forged into works of extraordinary emotional, artistic, and spiritual power.

Across centuries and cultures, these works reveal a persistent human impulse: in moments of fear, oppression, upheaval, or moral crisis, people create art not as escapism, but as witness, resistance, lament, remembrance, and the insistence upon human dignity and freedom.



SOLARIA SINGERS

Kristin Adames

Matthew Astone

Samantha Barnes Daniel

Hillary Brown

Samuel Carlton

Francesca Coverini

Billy Daniel

Maggie Gifford

Alex Glover

Lex Goity

Bryan Hayes

Sydney Leduc

Zerrin Martin

Ali Molnar

Zachary Pecore

Alex Pollard

Ezra Prather

Sarah Purser

Jeremy Roldan

Kristopher Schave

Sandra Shafer

Sean Stork



SOLARIA PLAYERS ORCHESTRA

OBOE

Nicole Walker

VIOLIN 1

Rebecca Edge

TRUMPET

John Copella

VIOLIN 2

Jocelyn Hsu

TIMPANI

Gavin Pritchard

VIOLA 1

Mauricio Cespedes

FLUTE 1

Tina Edelstein

VIOLA 2

Kip Riecken

FLUTE 2

Emma Koi

CELLO

Khalil Payne

BASS

Trent Harper



STAND TALL

RAMSEY'S SUFFRAGE CANTATA

PROGRAM

MAY 16 | 8:00 PM

HARMONIA

WHAT HAPPENS WHEN A WOMAN

Conducted by Sydney Leduc

What Happens When a Woman opens our program with a question that sits at the heart of the composer's intent: to honor the strength and the transformative power of women's voices. Through music that feels both intimate and expansive, we hear a journey from individual expression to something much larger, reminding us that when a woman claims her voice, it carries far beyond herself. This piece is a declaration of who we are, and of the voices we choose to lift and listen to.

SUFFRAGE CANTATA

Sandra Shafer, conductor | *Aretha Rodney, narrator* | *Samantha Barnes Daniel, soloist*

MOVEMENT I: IT IS COMING

This opening movement moves from the weight of oppression toward a growing sense of resolve. Through the words of early suffrage voices, we hear the stark reality of how women were diminished and controlled, but also the refusal to accept that reality any longer. What begins in heaviness shifts into clarity and then into defiance, as the voices insist on equality and self-worth. By the end, the message is unmistakable: this is not a quiet hope, but an inevitable rise—it is coming.

MOVEMENT II: FAILURE IS IMPOSSIBLE

If Movement I is the realization that change is coming, this movement is what happens when someone actually steps into it. Through Susan B. Anthony's trial, we see that belief in equality wasn't just an idea, it had real consequences. Her words push back against the notion that claiming your rights could ever be considered a crime. At the same time, her encouragement to other women to speak and "try their wings" expands the moment beyond her own story. This isn't just one voice standing up, it's an invitation for others to do the same.

MOVEMENT III: A WOMAN'S PLACE

This movement shifts the focus and makes the story more complicated. Through Ida B. Wells' experiences, we see both the reality of injustice and the tension within the suffrage movement itself. Whether she's being forced out of a train car she paid for or refusing to move to the back in the 1913 parade, Ida is clear about who she is and where she belongs. Even in moments of support, like her time with Susan B. Anthony, we're reminded that words aren't enough. Action matters. This movement pushes us to think about not just the fight for equality, but who is fully included in it.

MOVEMENT IV: SHALL NOT BE DENIED

By this point, the fight is no longer just building. It's fully underway, and it comes at a cost. This movement captures both the public push for suffrage and the very real consequences that followed. The voices here are bold and unyielding, insisting that democracy must include women. At the same time, we're confronted with what these women endured. Imprisonment, violence, and the inhumanity of force-feeding. And still, they don't back down. If anything, it sharpens their resolve. This movement doesn't just show resistance, it shows what it takes to keep going, no matter the cost.

MOVEMENT V: FORWARD INTO LIGHT

After everything we've heard and witnessed, this movement feels like a turning point, but not a conclusion. The right to vote is finally secured, and there's real joy in that. You can feel the release, the sense that something long fought for has finally been realized. But these texts don't let us sit there too long. They remind us that this moment carries responsibility, and that the work isn't finished, especially for women who are still being denied full access and equality. There's celebration, but also momentum. It's not just about what's been gained, but what comes next. We are continuing to move forward, into light.

Cecilia Skrocki, soloist

STILL I RISE

This piece is about refusing to stay down. No matter what stands in the way, there is a strength here that continues to rise. Powell's setting gives that strength a voice—clear, steady, and unshaken. As the music builds, that sense of determination grows stronger, moving from something personal to something shared. It becomes not just an individual statement, but a collective one: a reminder that resilience can't be silenced.

PROGRAM NOTES

STAND TALL

This program tells a story. It asks a question, walks through history, and leaves us with an answer that still echoes.

At the heart of this program is Andrea Ramsey's "Suffrage Cantata."

This work is more than a collection of songs. It tells the story of how women fought for over 70 years to gain the right to vote in this country. The Suffrage Cantata draws from speeches, letters and historical texts to bring to life the urgency, the frustration, the hope and the determination of women who refused to be ignored. These women were not waiting for permission. They were demanding change even when it was uncomfortable, slow, or felt impossible.

One of my favorite moments of this piece is hearing the main melody from movement 1 return in movement 5. It begins with the words, "one day the women got tired... got tired enough to move," and comes back transformed with the words of suffragist Mary Church Terrell: "Lifting as we climb, onward and upward we go... asking an equal chance." It is a musical full-circle moment that reminds us how these voices and this fight continue forward.

As I started studying the history of the suffrage movement in preparation for the Suffrage Cantata, I had a moment that really stopped me. I realized how little I had actually been taught about the suffrage movement. That realization stayed with me. It made this feel like more than just a performance. It became a responsibility for me. Because if we do not tell these stories, they get lost.

As a woman standing in front of a choir, getting to conduct the Suffrage Cantata is something I do not take lightly. There is a weight to it. Also a deep sense of pride. Standing in front of these incredible musicians, helping them give voice to the stories of women who fought to be heard,

it's not hard to feel the significance of this. We are here because the women of the suffrage movement were there. Their courage created space for ours.

We begin our program with a song called "What Happens When a Woman," which is a question that invites us to reflect. Not just on the past, but on what's happening right now—what it means to step into your voice, your power, your purpose. The Suffrage Cantata answers that question. It shows us what happens when women organize, persist and refuse to be silenced. Change happens. Progress happens. The suffrage movement changed the course of history.

We close with "Still I Rise" by Rosephanye Powell, which is a powerful reminder that no matter what has been endured, there is something within us that continues to rise. Again, we will rise.

I love the way this program is set up. Starting with a question, walking through the stories of the women of the suffrage movement who changed the course of history, and ending with a declaration of strength and resilience. Telling this story in 2026 feels especially meaningful. I'm deeply grateful for the women who paved the way, for the voices that came before us, and for the chance to carry this story forward.

— Sandra Shafer
Conductor, *Harmonia*

HARMONIA

SOPRANO

Ciara Allen
Maggie Bailey
Erin Baird
Kris Bays
Judeine Binns
Mary Katherine Boring
Natasha Brand
Colleen Brost
Sarah Burns
Ramnie Cabrera
Hannah Carmichael
Cyvi-Lauren Cerbas
Cyvi-Nairene Cerbas
Rebecca Clancy
Louise Cooper
Adrienne Cutaway
Leslie Gallagher
Erin Gersbach
Sydney Leduc
Ashley Lee
Brianna Martin
Marcie May Cannon
McKay Medders
Sabrina Naomi Miller
Grace Olsen
Andy Pastore
Shirley Piercy
Liana Rivera
Annemarie Rizzolo
Gia Rodriguez Benitez
Hannah Salcedo
Cecilia Skrocki
Elise Smith
Kasey Stephens
Sarah Stumpf

Ali Van Buskirk
Jana Vlaanderen
Madison Whelan
Delaney Wise
Caitlyn Wisser

ALTO

Joyce Ackey
Neko Acuna Aguilar
Meredith Ayson
Lee Berman
Ali Bernards
Danielle Birket
Nyasha Brice
Emilee Carder
Addison Cursey
Olivia Davis
Vanessa Davis
Renee Davis
Adriana DuPont
Sylvia Duryea
Kaylee Faulkner
Sophia Gannaoui
Nicole Garcia-Funk
Lanie Gillespie
Maria Guerrero
Mary Sue Halligan
Grace Hayes
Madison Hubbart
Heidi Inder
Cara Lee
Chiara Marcario
Elisabeth McGuire
Hannah Miller
Esther Mukiana

Cheri Morris
Janice Peters
Gabrielle Peterson
Janet Pursley
Carolyn Rosenblum
Jasmin Ruiz
Megan Sabella
Philicia Saint Hilaire
Elena Santos
Brandi Small
Carol Spears
Lindsay Taylor Stough
Sheila Tabatabai
Mara Torres
Lisa Trotzke-Laws
Ashley Uhland
Mia Wesner

CELEBRATE 250 YEARS OF THE UNITED STATES

PROGRAM

MAY 19 | 7:30 PM

Andrew Minear, artistic director | J. Christine Linchoten, guest conductor

COMBINED CHOIRS

The Star Spangled Banner

Francis Scott Key
arr. John Stafford Smith

FLYING HIGH

Alex Glover, conductor

The Red White and Blue

arr. Derrick Johnson

SYMPHONIC CHORUS

*Andrew Minear, conductor | Brandon Boyd, piano | Jermaine Manor, soloist
Gerald Law, drums | Kevin Gallagher, bass*

Redeem the Dream

Brandon Boyd

- I. Declaration of Independence
- II. Let America Be America Again
- III. I Am
- IV. Who Dreamt
- V. The Free?
- VI. America Again

INTERMISSION

APOLLO

Zachary Pecore, conductor | Kristopher Schave, pianist

How Can I Keep From Singing	Quaker Hymn arr. Gwyneth Walker
Shenandoah	Traditional American Folk Song arr. Kevin A. Memley
Battle Hymn of the Republic	William Steffe / Julia Ward Howe arr. Joe Liles
Tell My Father	Frank Wildhorn / Jack Murphy arr. Andrea Ramsey
Sign Me Up	Brandon A. Boyd, Jerome Metcalfe and Kevin You

SYMPHONIC CHORUS

Christine Linschoten, conductor | Ledean Williams, pianist
David Bjella, cello | Gerald Law, drum set

US

Michael Bussewitz-Quarm

- I. This is Our Time
It Is Not Enough
- II. Our Obligations
Be Informed
Get Involved
Support the Teaching of Civics
Remain Civil
Stay Open to Compromise
Reject Violence
Promote the Common Good
Value Norms

II. Respect Government Service
(cont.) Put Country First

III. Call To Citizenship

SOLOISTS AND SPEAKERS
(in order of appearance)

*Jeremy Roldan, Miranda Schubert, Sydney Leduc, James Thompson,
Ali Bernards, Shane Bass, Hillary Brown, Kevin Borges, Zane
Menendez, Zachary Pecore, Kristopher Schave*

COMBINED CHOIRS

I Hear America Singing

Andre J. Thomas

This is My Country

Al Jacobs / Don Raye
arr. Cristi Cary Miller

America the Beautiful

Katharine Lee Bates / Samuel A. Ward
arr. Jeffrey Cobb



PROGRAM NOTES

CELEBRATE 250 YEARS OF THE UNITED STATES

Redeem the Dream was commissioned by the Together In Hope Project, whose mission is changing lives through music with a purpose: we focus the transformative power of music on issues of our shared humanity. *Redeem the Dream* is based on Langston Hughes' poem "Let America Be America Again", written in 1935. The poem reflects on the gap between the ideals of American democracy as articulated in the Declaration of Independence and the reality experienced by many people over our history. Yet the poem ends with hope that America can live up to its promises of freedom, equality, and opportunity for all. The poet affirms that we, the people, can and will redeem the vision of America and make America what it is intended to be. Hughes' poem is introduced by the opening words of the Declaration of Independence.

In 2026 America will mark the 250th anniversary of the Declaration of Independence and of American democracy. It is our hope that this work will cause singers and citizens to reflect on America's history and to commit to participate in renewing American democracy, to work together toward that "more perfect union" envisioned in the United States Constitution.

US was also commissioned by the Together In Hope Project. US is based on Richard Haass' book, *The Bill of Obligations: The Ten Habits of Good Citizens*. The text for this composition was developed and integrated by Celia Ellingson and Gary Aamodt, co-founders of the Together In Hope Project, in coordination with Richard Haass, and in recognition of the 250th anniversary of the Declaration of Independence in 2026.

To keep our democracy strong, we must understand both our rights and our duties, or obligations, as citizens and adopt these obligations as habits of good citizenship. Through this music, we introduce the challenge and the hope of democracy's promise. We then name Haass' 10 obligations and further define each one through quotations by famous and not-so-famous Americans, from founding fathers to contemporary citizens. The piece concludes with a call to citizenship, for US—we, the people—to join together and make the full promise of our democracy a reality.

It is our hope that this work will energize, equip, and empower all singers and citizens to participate in renewing American democracy. The power of democracy is in the voice of its people, and every voice matters.

— *Celia Ellingson and Gary Aamodt*

*Co-Founders of Together In Hope Project
and Co-Founders of Sing Democracy 250*

LYRICS

REDEEM THE DREAM

Declaration of Independence

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.-
-That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed...

Let America Be America Again

Langston Hughes, 1936

Let America be America again.
Let it be the dream it used to be.
Let it be the pioneer on the plain
Seeking a home where he himself is free.

(America never was America to me.)

Let America be the dream the dreamers dreamed—
Let it be that great strong land of love
Where never kings connive nor tyrants scheme
That any man be crushed by one above.

(It never was America to me.)

O, let my land be a land where Liberty
Is crowned with no false patriotic wreath,
But opportunity is real, and life is free,
Equality is in the air we breathe.

(There's never been equality for me,
Nor freedom in this "homeland of the free.")

Say, who are you that mumbles in the dark?

I am the poor white, fooled and pushed apart,
I am the Negro bearing slavery's scars.

I am the red man driven from the land,
I am the immigrant clutching the hope I seek—
And finding only the same old stupid plan
Of dog eat dog, of mighty crush the weak.

I am the young man, full of strength and hope,
Tangled in that ancient endless chain
Of profit, power, gain, of grab the land!
Of grab the gold! Of take the pay!
Of owning everything for one's own greed!

I am the farmer, bondsman to the soil.
I am the worker sold to the machine.
I am the Negro, servant to you all.
I am the people, humble, hungry, mean—
Hungry yet today despite the dream.
Beaten yet today—O, Pioneers!
I am the man who never got ahead,
The poorest worker bartered through the years.

Yet I'm the one who dreamt our basic dream,
In the Old World while still a serf of kings,
Who dreamt a dream so strong, so brave, so true.
That even yet its mighty daring sings

In every brick and stone, in every furrow turned
That's made America the land it has become.
O, I'm the man who sailed those early seas
In search of what I meant to be my home—
For I'm the one who left dark Ireland's shore,
And Poland's plain, and England's grassy lea,
And torn from Black Africa's strand I came
To build a "homeland of the free."

The free?
Who said the free? Not me?
Surely not me?
The millions who have nothing for our pay?
For all the dreams we've dreamed
And all the songs we've sung
And all the hopes we've held
And all the flags we've hung,
The millions who have nothing for our pay—
Except the dream that's almost dead today.

O, let America be America again—
The land that never has been yet—
And yet must be—the land where every man is free.
The land that's mine—the poor man's, Indian's, Negro's, ME—
Who made America,
Whose sweat and blood, whose faith and pain,
Whose hand at the foundry, whose plow in the rain,
Must bring back our mighty dream again.

O, yes,
I say it plain,
America never was America to me,
And yet I swear this oath—
America will be!

We, the people, must redeem
The land, the mines, the plants, the rivers.
The mountains and the endless plain—
All, all the stretch of these great green states—
And make America again!

LYRICS

US

Part One | This is Our Time

“This is our time, to reclaim the American dream and reaffirm that fundamental truth, that, out of many, we are one; that while we breathe, we hope.” (*Barack Obama*)

“It is up to us in our time to choose, and choose wisely, between the hard but necessary task of preserving peace and freedom, and the temptation to ignore our duty and blindly hope for the best while the enemies of freedom grow stronger day by day.” (*Ronald Reagan*)

We, the People are the key.
Democracy depends on us—all of us.
This is our time to fulfill democracy’s promise
and build a “more perfect union”. (*Celia Ellingson*)

Part Two | Our Obligations

“It is not enough to talk about human rights without emphasizing human duties... Rights without duties led to lawlessness, even as duties without rights can lead to slavery and to the abasement of individuality.” (*Max Arzt*)

BE INFORMED

“Wherever the people are well informed they can be trusted with their own government.” (*Thomas Jefferson*)

“A little learning, indeed, may be a dangerous thing, but the want of learning is a calamity to any people.” (*Frederick Douglass*)

“Democracy cannot succeed unless those who express their choice are prepared to choose wisely. The real safeguard of democracy, therefore, is education.” (*Franklin D. Roosevelt*)

“Everyone is entitled to his own opinion, but not to his own facts.” (*Daniel Patrick Moynihan*)

GET INVOLVED

“The impact of participation trickles up. Rosa Parks didn’t start out by taking on all of Jim Crow; she started out by taking a seat on a local bus.”
(*James Mattis*)

“The desire to do something and contribute was stronger than the fear of speaking up.” (*Wilma Mankiller*)

SUPPORT THE TEACHING OF CIVICS

“Every young person needs to learn how our government works at the national level, at the state level, at the local level and how they can be part of it.” (*Sandra Day O’Connor*)

“Freedom is never more than one generation away from extinction. We didn’t pass it to our children in the bloodstream. It must be fought for, protected, and handed on for them to do the same. An informed patriotism is what we want.” (*Ronald Reagan*)

REMAIN CIVIL

“Civility is the recognition that all people have dignity that’s inherent to their person, no matter their religion, race, gender, sexuality, or ability.”
(*Ayo (Opal) Tometi*)

“Unless you have dialogue, unless you open the walls of dialogue, you can never reach to change people’s opinion.” (*Harvey Milk*)

“Civility is not a tactic or a sentiment; it is the determined choice of trust over cynicism, of community over chaos.” (*George W. Bush*)

STAY OPEN TO COMPROMISE

“All legislation, all government, all society is founded upon the principle of mutual concession.” (*Henry Clay*)

“Compromise is the essence of our democracy. Cooperation and working together to build consensus have to prevail in the end.” (*Lee Hamilton*)

“Compromise need not mean cowardice. Indeed it is frequently the compromisers and conciliators who are faced with the severest tests of political courage...” (*John F. Kennedy*)

REJECT VIOLENCE

“Democracy offers peaceful channels for individuals and groups to pursue their goals. There are multiple alternatives to using violence in pursuit of political ends.” (*Richard Haass*)

“Speak up, speak out, get in the way. Get in good trouble, necessary trouble, and help redeem the soul of America.” (*John Lewis*)

PROMOTE THE COMMON GOOD

“We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly affects all indirectly.” (*Martin Luther King, Jr.*)

“A nation is formed by the willingness of each of us to share in the responsibility for upholding the common good.” (*Barbara Jordan*)

VALUE NORMS

“Democracy requires more than laws if it is to function. Norms are the unwritten traditions, rules, customs, conventions, codes of conduct, and practices that reduce frictions and brittleness in a society.” (*Richard Haass*)

“When the norm is decency, other virtues can thrive: integrity, honesty, compassion, kindness and trust.” (*Raja Krishnamoorthi*)

RESPECT GOVERNMENT SERVICE

“Ask not what your country can do for you – ask what you can do for your country,” (*John F. Kennedy*)

“A citizenry inspired by the call to public service is essential to the health of a democracy.” (*E.J. Dionne, Kayla Meltzer Drogosz, Robert E. Litan*)

PUT COUNTRY FIRST

“Love your neighbor as yourself and your country more than yourself.” (*Thomas Jefferson*)

“Patriotism is a love and a duty, a love of country expressed in good citizenship.” (*John McCain*)

“We shall nobly save, or meanly lose, the last best hope of earth.” (*Abraham Lincoln*)

Part Three | Call to Citizenship

We, the People, are the key.

“All have gifts that contribute to the greater national whole.
We are dependent on each other.
We have need of every citizen. If one suffers, we all suffer.
If one rejoices, we all rejoice together.
If one of us is bound, none of us is free.
Harmony is a sound far greater than dissonance and unison.
The political orchestra of contrasting souls working together for
freedom is as powerful as it is
beautiful. This is the greatness of a republic.
We are one. We eschew contention; we love one another.”
(*W. West Allen*)

“It’s time to believe the heart and soul of this democracy can live.
When we all get together, when the rejected join hands together,
we can turn this nation around... We can alter the course of
history.

Together, we will make sure that hope not hate has the last word...
Because when we all get together, what a day,
what a day, what a day, what a day, what a day
of justice, it will be.” (*Rev. William Barber II*)

CHOIRS AND CONDUCTORS

APOLLO

Zach Pecore, conductor

FLYING HIGH FROM EDGEWATER HIGH SCHOOL

Alex Glover, conductor

HARMONIA

Sandra Shafer, conductor

INNOVATION MIDDLE SCHOOL CHOIRS

Jeremy Roldan, conductor

ORLANDO SINGS SYMPHONIC CHORUS

Andrew Minear, conductor

SENIORS SINGS FROM THE MAYFLOWER WINTER PARK

Andrew Minear, conductor

SYMPHONIC CHORUS

* SECTION LEADER

SOPRANO

Emily Beavers
Mary Katherine Boring
Pamela Carlson
Melinda Fradley*
Leslie Gallagher
Sophia Gannaoui
Ryleigh Graber
Brittany Gress
Holly Hodges
Madison Hubbard
Emily Huston
Ananda Mancen
McKay Medders
Claire Olinik
Grace Olsen
Angelina Pastore
Annemarie Rizzolo
Jenn Rodrigues
Alessandra Sayers
Barbara Scott
Kristen Shealy
Sara Stumpf
Madison Whelan
Mandi White

ALTO

Indhira Acosta Minear
Ali Bernards
Nyasha Brice
Hillary Brown
Mary Beth Constant
Olivia Davis
Adriana DuPont

Courtney Eyman Hunt
Lexis Fortner
Emily Fratti
Natalie Grooms
Sydney Leduc*
Danielle Lindner
Chiara Marcario
Elisabeth McGuire
Jamielee Page
Renee Pruiksmas Davis
Heather Sano
Miranda Schubert
Laurie Seely
Mara Torres
Ashley Umland
Jenna Zunz

TENOR

Alexander Bilka
Kevin A. Borges
Paul Braithwood
Chad Cochran
Lucca Conceicao
Richard Connor-Villa
Nathan De Oliveira
Andrew T. Francis
Noel Godoy
Daniel Hill
Alexander Knapp
Brian Knollman
Zane Menendez
Kelvin Nguyen
Nicholas Nunez
Harold Padilla

Zach Pecore
Ezra Prather
Ralph J. Pugh
Jeremy Roldan
Chris Salina
Wesley Schafer
Kristopher Schave*
Reiner Wolf

BASS

Shane Bass
Joe Bellino
Dalton Bowles
Ian Chan
Nick Chase
David Chivers
Chris Farwell
Cole Furtado
Alex Glover
Michael Hodges
Lane Hollingsworth
Cameron Ivie
Malcolm Katzen
Ryan Knight
Robert Lane
Justin McDougall
Justin McGill
Ryan Murray
Andrew Osson
Alex Pollard*
Nathan Selikoff
James Thompson
Nathan West
David Wooten

APOLLO

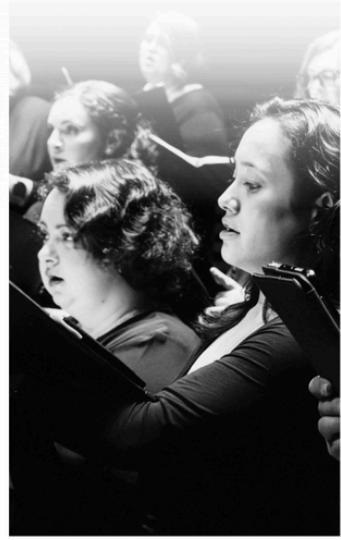
TENOR

Kevin Borges
Paul Braithwood
Nate Caldwell
Chad Cochran
Richard Connor-Villa
Andrew Francis
Daniel Hill
Alexander Knapp
Brian Knollman
Yihua Liu
Hector Marrero
Kelvin Nguyen
Nicholas Nunez
Ezra Prather
Lawrence Rooney
Chris Salina
Wesley Schafer
Tyler St. Amour
Dylan Wauford

BASS

Shane Bass
Joe Bellino
Jeffry Belnap
Dalton Bowles
Nick Chase
Joe Cosgrove
Chris Farwell
Cole Furtado
Lane Hollingsworth
Malcolm Katzen
Ryan Knight
Robert Lane
Jeffrey Lee
Ryan Murray
Nathan Selikoff
Gregory Sutton
Michael Valore





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BIOGRAPHIES

ANDREW MINEAR | CONDUCTOR

With appearances across the United States, Dr. **Andrew Minear** is an active conductor, music educator, and choir leader. He is the founding Artistic and Executive Director of **Orlando Sings** (orlandosings.org), where he conducts the Orlando Sings Symphonic Chorus and the professional vocal ensemble Solaria. He also serves as Director of Music Ministry at **All Saints Episcopal Church** of Winter Park. Under his leadership, the All Saints Choir was selected to serve as choir-in-residence at Hereford Cathedral in Hereford, England, in July 2026.

Recent and upcoming engagements include Opera Orlando's *All Is Calm*; the National Concert Chorus at Carnegie Hall; the American Choral Directors Association Southern Region SSAA Honor Choir; Music and Worship Arts weeks in Lake Junaluska and Montreat; eleven all-state choirs; and service as chorus master for concerts with Opera Orlando and the Orlando Philharmonic Orchestra. He has conducted multiple summers at the Blue Lake Fine Arts Camp in Michigan and led the Florida Ambassadors of Music on performance tours of

Previously, Dr. Minear served as Director of Choral Activities at the University of Alabama, where he conducted the university choirs, oversaw the graduate choral conducting program, and taught courses in conducting and choral literature. Prior to joining the Alabama faculty, he earned the Doctor of Musical Arts degree in choral conducting from Michigan State University, where he directed the MSU Campus Choir and served as Assistant Director of the MSU Men's Glee Club. He was named a Michigan State University Distinguished Fellow, and his doctoral research focused on graduate choral literature curricula and pedagogy.

Over fourteen years in the Orlando-area public schools, including six years as Choral Director at Dr. Phillips High School—the Visual and Performing Arts Magnet program for Orange County Public Schools—his students were selected more than 180 times for Florida All-State and ACDA Honor Choirs. Cora Bella, the advanced SSAA choir, performed to critical acclaim at the 2011 State, 2012 Southern Region, and 2013 National Conferences of the American Choral Directors Association.

SANDRA SHAFER |
HARMONIA CONDUCTOR

Sandra Shafer is the Director of Choirs at her alma mater Apopka High School and has twice been named "Teacher of the Year" at Liberty Middle School (2014) and Apopka High School (2022). Student choirs under her direction have consistently received Superior Ratings at District Music Performance Assessment as well as toured throughout the United States. Most recently, Apopka High School's Treble Choir "Belles" was invited to perform at the 2021 Florida Conference of the American Choral Directors Association.

As a performer, Mrs. Shafer serves as section leader and soloist at Winter Park Presbyterian Church and sings with the **Orlando Sings Symphonic Chorus** and **Solaria Singers**. She is an active conductor, clinician and adjudicator throughout Florida, and has presented sessions at conferences of the Florida Music Educators Association and the Florida Vocal Association. Mrs. Shafer serves as the social media chair for both FL ACDA and Southern ACDA and is an active member of ACDA, FMEA and FVA. Mrs. Shafer holds a bachelor's degree in Vocal Music Education from Stetson University in DeLand, FL.



LEDEAN WILLIAMS |
REHEARSAL ACCOMPANIST/
ORGAN

Ledean Williams is a collaborative pianist who performs throughout Central Florida alongside singers, choirs, and instrumentalists in solo recitals, choral ensembles, musical theatre productions, and church services. She frequently serves as an accompanist for school choral programs and has appeared with numerous honor choirs at state, regional, and national conventions of the American Choral Directors Association and Florida Music Education Association. She is also on faculty with Summer Performing Arts with Juilliard.



BRANDON A. BOYD |
COMPOSER AND PIANIST FOR
REDEEM THE DREAM ON MAY 19

Brandon A. Boyd is Director of Choral Activities and Associate Professor of Music at University of Missouri School of Music, where he conducts multiple ensembles and teaches graduate choral conducting and literature. An internationally recognized composer, conductor, pianist, and advocate for community engagement through choral music, Boyd's works are performed regularly throughout the United States and abroad.

Deeply committed to using choral music as a vehicle for community-building and social impact, Boyd's work has included collaborations with prison choirs, senior choirs, and organizations serving individuals experiencing homelessness. As a guest conductor, pianist, and clinician, he has collaborated with ensembles including the London Symphony Orchestra, St. Louis Symphony Orchestra, and Nashville Symphony, and has appeared multiple times at Carnegie Hall. Boyd holds degrees from Florida State University and Tennessee State University.
<https://music.missouri.edu/people/boyd>

JERMAINE MANOR |
SOLOIST FOR REDEEM THE
DREAM ON MAY 19

Jermaine Manor is a versatile vocalist, conductor, educator, collaborative pianist, composer, and Worship & Arts Pastor originally from Miami, Florida. A graduate of the New World School of the Arts and Auburn University, he has built a multifaceted career spanning classical, gospel, jazz, opera, and musical theater traditions. Manor currently serves as Adjunct Professor of Voice at Webster University and is active throughout the St. Louis performing arts community as a performer, clinician, composer, and advocate for diversity and inclusion in the arts. <https://www.jdmanor.com>



ARETHA RODNEY MACDONALD |

NARRATOR FOR SUFFRAGE

CANTATA MAY 16

Aretha Rodney-McDonald is a multidisciplinary artist whose work spans spoken word poetry, music, theater, dance, and directing. A passionate storyteller and creative collaborator, she is known for bringing emotional depth and vibrant artistic energy to every performance. Rooted in a lifelong love of the performing arts, her work explores themes of identity, hope, faith, and human connection through the transformative power of artistic expression.

In addition to her creative work, Rodney-McDonald is an ordained minister, wife, and mother who is deeply committed to using the arts as a source of inspiration, healing, and community. <https://www.aretharodneyartistry.com>



J. CHRISTINE LINSCHOTEN |

GUEST CONDUCTOR

J. Christine Linschoten (Le) is thrilled to return to Orlando Sings for their 5th Annual Choral Festival in 2026! Dr. Linschoten was a founding member and former assistant conductor in the Orlando Sings family. She taught at Olympia High School in Orlando from 2015 to 2022. Under her direction, Olympia choirs were recognized as FVA (Florida Vocal Association) Choirs of Distinction and invited to perform at state, regional, and national ACDA (American Choral Directors Association) conventions.

Dr. Linschoten currently serves as the Associate Director of Choral Activities at Texas State University. She conducts the University Singers and Treble Voice Choir and teaches undergraduate choral conducting. Outside of Texas State, Dr. Linschoten enjoys a robust career of adjudicating and clinicing choirs around the United States. She was recently appointed as the Assistant Artistic Director of the Austin Gay Men's Chorus, where she conducts their small ensemble Take Note.

Dr. Linschoten received degrees from Centenary College of Louisiana, Michigan State University, and the University of North Texas. At UNT, Dr. Linschoten conducted the world premiere of the American Prize-winning Requiem for a Poisoned Earth by PJ Mooney. Dr. Le's dissertation research centered on Florence Price's Cantata Abraham Lincoln Walks at Midnight.



ZACHARY PECORE | APOLLO CONDUCTOR

Zachary Pecore, originally from Niceville, Florida, currently serves as the Director of Choirs at East River High School here in Orlando. He has consistently earned excellent and superior rating with his choirs both at the middle and high school level. A graduate from the Florida State University (FSU) with his bachelor's in choral music education, Zach immediately moved down to Orlando after graduating to experience the City Beautiful and the thriving arts scene that it has to offer. He has performed with several professional arts organizations in Orlando, and is excited to be returning to Orlando Sings for their second season as the tenor section leader.

Zach is an active member of the Florida Music Education Association (FMEA), Florida Vocal Association (FVA), American Choral Director's Association (ACDA), and is a past recipient of the Southern Division ACDA Colleen Kirk Award. Zach has served as the All-County Choir chair for Orange County Public Schools (OCPS), the head counseling and dorm supervisor for FSU Summer Music Camps, and has been OCPS district chair for FVA.

SAMANTHA BARNES DANIEL | SOLOIST FOR SUFFRAGE CANTATA MAY 16

Samantha Barnes Daniel is an acclaimed soprano, chamber musician, and educator originally from Orlando, Florida. A graduate of University of Central Florida and Northwestern University Bienen School of Music, she has performed with companies and ensembles including Opera Orlando, the Voices of Liberty at EPCOT, Opera Tampa, the Orlando Philharmonic Orchestra, the Space Coast Symphony Orchestra, the Basilica Choir at Mary, Queen of the Universe Shrine, the Villages Philharmonic, and Solaria Singers of Orlando Sings.

A two-time National Semi-Finalist in the Metropolitan Opera National Council Auditions, Barnes Daniel is equally at home on the operatic and concert stage. Recent performances include leading roles in *The Magic Flute* and *Hansel & Gretel*, as well as soprano solos in major works by Mozart, Mahler, Monteverdi, Barber, and Haydn. She also sings with the professional women's ensemble, *Helena*. In addition to her performing career, she is a dedicated teacher and currently serves on the voice faculty at University of Central Florida.



The logo features two stylized, overlapping red curved shapes that resemble a flame or a wing, positioned above the text.

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